

JEFFERSON MONTHLY



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Southern Oregon Winter —
the Bald Eagle Thrives

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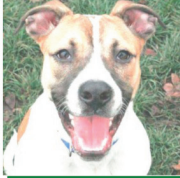
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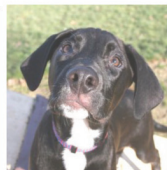
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ON THE COVER

Mature bald eagle makes a characteristic swoop over a Klamath Basin pond near Tule Lake.

PHOTO: TERRY HENDERSON

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JEFFERSON MONTHLY

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By M. Kim Lewis

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PHOTO: TERRY HENDERSON

Eagle with an easy catch for a quick meal.



Ani DiFranco is one of the featured artists on *Mountain Stage* in February (see p. 25 for details).

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Tuned In *Ronald Kramer*

R is for...

More than during the Golden Age of Radio, many radio stations are now engaged in activities which go well beyond the electronic transmission of sound – and that is far more true for Jefferson Public Radio than for most other stations. Recognizing such trends, National Public Radio ceased identifying itself by that name several years ago and is now, simply, “NPR.” For some time, I’ve thought about whether we should simply become “JPR” but have to confess to valuing the historic evolution of what our “R” stands for too much to advocate for that change.

Still, our “R” has grown considerably in meaning over the years. We began publishing a monthly magazine, the *Jefferson Monthly*, in 1977 and continue to do so even after many public broadcasters have abandoned such efforts. Its display advertising revenue covers most of its costs and the balance is, to my way of thinking, the money that we would otherwise spend on promotional efforts that would have far less value to the public than does the magazine. Some other stations abandoned publishing magazines using the rationale that their business was radio and the print medium was simply a distraction. They were wrong about that, I think. Their business was sharing intellectual and cultural ideas. Radio just happened to be their primary vehicle for conveying such content.

That became abundantly clear with the advent of the Internet and we were involved very early in that platform. In 1995, the JPR Foundation (which also publishes this magazine) purchased a struggling Internet Service Provider and launched JEFFNET (which was, depending on how one counts, the first or second ISP owned by a public broadcaster in the nation). We launched JEFFNET because we believed that the Internet would eventually become an integral extension of our radio enterprise – which proved to be the case. Over the years, JEFFNET has supported JPR’s online services while contributing to our financial health.

Buying Redding’s historic Cascade Theatre in 1999, and committing ourselves to its authentic restoration, certainly raised some eyebrows. We didn’t set out to buy a theatre but our leased Redding studios were located in a building that went through foreclosure, which proved a very trying experience for JPR. We decided to buy a building to avoid that hazard and control our own destiny. We were committed to helping revive Redding’s struggling downtown and, just as our rented studio space was located in the city’s center, we extended an offer on the shuttered Cascade two blocks away as a location for our studios. We also told the community and civic leaders that we would work with them to restore the Cascade so that it would once again become a productive cultural and economic asset. The Cascade has been an enormous success, for both Redding and for JPR. Because we can cost-effectively operate the Cascade, using airtime on JPR to promote events and sharing some personnel, it has elevated underwriting and membership support to radio and enabled us to operate the theatre far more efficiently than could a standalone enterprise. In the face of some skepticism at the time we purchased the theatre, the *Redding Record Searchlight* editorially endorsed our plan saying “JPR has what it takes to renovate the Cascade.”

The Cascade has been wildly successful. Not only has it been a catalyst in the rebirth of Redding’s downtown, it has also operated solidly in the black and created a new revenue stream for radio based on services radio provides to the theatre which has helped sustain public radio programming during these challenging economic times.

The essential point is that, as we stretched the *meaning* of ‘radio’ in our name, the print, online and theatrical extensions of our daily endeavors are all connected to the cultural and intellectual vision that drives JPR. There are numerous other ideas for “making money” that we routinely

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A large photograph of a bald eagle in flight, wings spread wide, flying over a body of water. The eagle has a white head and neck, a yellow beak, and dark brown feathers on its wings and back. The background shows green reeds and a blue pond.

Basking in a Southern Oregon Winter – the Bald Eagle Thrives

By M. Kim Lewis

Mature bald eagle makes a characteristic swoop over a Klamath basin pond near Tule Lake. Photo by Terry Henderson. **PREVIOUS PAGE:** The abundance of Snow Geese and Ross Geese are a prime meal target for eagles. Photo by Pepper Trail

Each year, hundreds of Bald Eagles migrate southward to gather by the hundreds—to hunt, roost and basically bask like snowbirds in South Central Oregon’s mild winter climate. For years, as the owner of a touring business and longtime resident of Oregon, I have valued this eagle migration as a telling *nature saga* of success for the species, to be observed and enjoyed both by the biologist and the everyday birder who loves to view, photograph, and marvel at them. There is much to ponder and learn from the unique Bald Eagle behavior.

As you read this article, the migration is actually taking place in the Klamath Basin near Klamath Falls, just outside the town of Tulelake at the Oregon-California border. This is the epicenter of Bald Eagledom in the lower 48 states—offering the largest concentration of wintering Bald Eagles anywhere in the Americas.

And the eagles have lots of company to join them. This region is also a main stopover for migrating ducks, geese and swans, and it’s not unusual to see tens and even hundreds of thousands of squawking, honking waterfowl, splashing in the marshes, on occasion en masse like snow falling from the sky in great swooshes of beating wings all adding to a sensation that is at times visually overwhelming and audibly deafening.

The average viewer will see bald eagles by the scores and even hundreds in a single day from a car’s window or along marked hiking and birding trails. If birds represented the entire animal kingdom, the eagles would be the observant, reigning lions of prey. The eagles appear like armed sentinels, side by side in the trees, on the abundant hay and wheat fields, by lakes, and on frozen ponds of some 200,000 acres of the Klamath Basin National Wildlife Refuges.

We are the privileged ones indeed who take the time to come and see this marvelous Klamath Basin—right in the middle of North America’s renowned Pacific Flyway—through which some 80% of the Flyway’s migratory birds pass each year! And the eagles are a big, big, bonus!

Why All The Eagles?

The grand Bald Eagles return annually to this special region for a number of reasons, and I personally ask myself year after year, “Why do so many eagles choose to return here of all places?” One must guess, it’s location, location, location.... When you drive on Hwy 97 south of Klamath Falls and the diagonal connector Hwy 39 to Tulelake, you cannot miss vast open spaces. You’ll see mostly shades of blue skies, juniper, and miles of green valleys, contrasted by open tundra and tumbleweeds surrounded by cliffs and mesas. This region sports 300 plus



Snow Geese take flight over Klamath Basin road, one of many that can serve as vantage points for birders.

PHOTO BY PEPPER TRAIL

days of sunshine annually. Without the agriculture, in my estimation, this would be a high desert—rather barren land—though certainly with a beauty of its own; but far fewer eagles would come.

In 1921, the Klamath Drainage District and the federal government signed a contract for the sale of Klamath Irrigation Project Water to the district. This agreement allowed irrigation of about 27,000 acres of land and became a huge drawing card for ranchers and farmers alike. Yet little did the farmers know it would result in abundant forage lands for eagles as well.

On a visit to this fertile land, you'll see miles and miles of very well managed waterways, dikes and canals looking like gigantic crossword puzzles. It is all the perfect setting for a geological funnel which invites mega-concentrations of waterfowl on their way to the Pacific Flyway, which by the way, extends from Alaska to Patagonia near Ar-

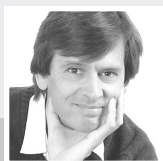
gentina and Chile. There are ducks of every description and species—geese from the White Fronted to Ross to Canada geese, Tundra and Trumpeter Swans—in numbers that resemble snowstorms in the distant sky falling to the earth. Yes, hundreds of thousands of waterfowl, and well into the millions, choose this narrowly funneled, concentrated region to come for a respite and eventually pass through.

And the eagles, somehow innately knowing this, come. To them, it's a balmy weather break from the Arctic North of Canada and Alaska, and it is "restaurant row" in human terms—a time to hunt and eat like never before! The eagles take advantage of flocks of hundreds of thousands of ducks and geese, some of which have been injured or are left for dead in places coyotes will not even roam. The shallow waterlands of Tule Lake are a perfect dining place to discover new dishes daily.

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MAP COURTESY OF U.S. FISH AND WILDLIFE SERVICE



Jefferson Almanac

John Darling

A Long Slog through the Gender Jungle

One autumn night in Ashland, half a dozen people rent the Community Center and hold a forum where anyone can take the mic and talk about that old question: What Do Women Want? And What Do Men Want?

I purposely don't take notes - I just want to recall this as a finger painting of emotions, longings, anger, tears, hope, blame, even one young lady jumping up and down with frantic joy, exuding that we have to get in touch with the nature spirits and doing a cartwheel at the end. Not to make fun of her; I got it. That was as good an answer as any. Been there. I think.

So, with no agenda or limits - just a caution about being responsible and sticking with the personal "I" (not sociological abstractions), we speak our piece to 50 people, saying that Ashland is a unique place in the world, full of the ferment between the genders and we're fortunate to be here, even if way too many of us have been through way too much love over too many decades and are still trying to find it and define it.

It starts with a survey in which we hear that both women and men think a woman's satisfaction in the sack is more important - yet women think men think their (men's) satisfaction is more important. Does that not define the battle of the sexes? So, a guy gets up and announces, hey, just wanna clue you in women that the truth about men is we can hang out and work with it as long as anyone wants and ours only takes a minute, so enough with demonizing guys in bed.

That's right, damn tootin, the males mutter and harrumph, with big smiles and bravado. Now the word is out. We're tired of being picked on for stereotypes that just ain't true! We value the feminine big time - and are ready to do what it takes.

In the survey, both men and women said they want the same things from each other: honesty, intimacy, strength, great sex. So much for the gender gap.

Then comes What Women Want: sensitive and sweet or a manly leader? Or all of the above? One woman says life is like a dance and it works when the man leads and is confident and knows where he is going. The women hoot a lusty, fond agreement, noting that, while the Marlboro Man is stupid, men have gotten "too into their feminine side."

Within living memory, of course, all we heard was men were too into their guy side and needed to learn the femme skills of listening, taking time for pleasure, changing diapers, cooking and speaking his true feelings, if he has any.

But enough of all these clichés about what women want. What do men want? Besides sex, that is. That's the stereotype men have to live with and it inspires a dialog as to whether the other gender also wants it. Turns out they do. But, for men to activate that, it takes the full range of potentials, from positive, confident leader to sweet, sensitive listener and back again.

Then there's the dark message of how women don't feel safe out on the street or bike path, even in Ashland. Another woman stands up and counters: you get back what you put out, so take responsibility.

In the days after, there's a lot of conversation about the forum. At Noble Coffee, I have an amazing talk with Joy, a couples coach I had said hello to for years but never talked to. She was at the forum. She says, hey, things *are* changing. Men have been learning their feminine and women have been learning their masculine sides for decades and guess what? It worked. We've got it down now. Women run police departments and the State Department and men don't have to be on top - and have changed 6 trillion diapers. Now, she says, we're all coming back to the center and can relax and like and see each other.

It's happening slowly and there are big gaps, but it is happening. From single women I hear they want True Love and a

good relationship. That didn't used to be too cool to say. Men too. It's been a long slog thru the gender jungle. We've also learned not just to live traditional roles of the other gender but to love ourselves and put that first, not submerging it in marriage. Who we are as individuals is vital and can't be sacrificed; it doesn't help marriage to do that.

How to be free and strong, though in partnership with another person? That seems a major new question. Women have made more gains in that area and are doing a lot more "inner work," rails one woman at the forum, adding that she's been looking for a man who does inner work and clears out all the old, dysfunctional programs, but she isn't finding it. She's right: consciousness-raising workshops seem to always be about 80 percent female. Why? Get busy, men, or get left behind by the rising tide of powerful women who are going to be running the world in another decade.

Good, I say. Although women speak of men who are intimidated now that they have money and power, their focus, as they take more power, is likely going to be more on the life-sustaining work of society around education, environment and health care - not just profit and GDP.

I study a lot of prehistory and have learned that, before urban life, we all belonged to the group, the whole - and everything we did was dedicated to the good, not just of me, but the entire web of life, from tribe to planet, so there was no idea of gender, except that both men and women are beautiful parts of the same circle.

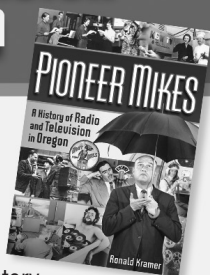
If the earth is to survive, it was suggested by more than one person, we will return to that balance and love of each other.

John Darling is an Ashland writer.



PIONEER MIKES

A History of Radio
and Television
in Oregon



Written by Jefferson Public Radio executive director Ronald Kramer, *Pioneer Mikes* is the first published history of the broadcast industry in the Beaver State. Illustrated with over 300 photographs, many of which have never been published, *Pioneer Mikes* connects the unfolding of the radio and television industry in Oregon to broader trends — such as the state's urbanization, political life and natural disasters. The book also recounts the colorful eccentricities of Oregon's pioneer broadcasters — such as Harry Read's unique use of the Portland sewer system for remote broadcasting and the upstart of Dr. Demento at Reed College.

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Theater and the Arts

Molly Tinsley

On the Artistry of Acting

The creative process defies articulation. We try to break it down into steps, formulate rules, and spin the illusion that novels can be written, pictures painted, or roles acted by means of expert technique alone. Yet every artist knows otherwise. It takes something else to breathe life onto the page, the canvas, or the stage. We can call it what we will—imagination, intuition, inspiration, the right brain—but after we name it, what then?

In her utterly engrossing new book, *Actors Talk about Shakespeare*, Mary Z. Maher meets the challenge of the ineffable head-on. First of all, she is dealing with theatre, that most evanescent mode of artistic expression. Though grounded in a stable text and weeks of rehearsal, a single performance depends on countless variables and a continuous spontaneous adjustment to their instability. In the white spaces of the script, a lot of life happens. Now add Shakespeare to the mix. As Maher teases out the mysteries of an actor's genius, she does so in relation to the most mysterious genius of Western literature.

With degrees in drama, Elizabethan theatre history, and Performance Studies, Maher was on the faculty at the University of Arizona when she noticed a dearth of books that might help her student actors understand a Shakespearean soliloquy. Plenty of critical analyses were available, but they didn't lead to concrete strategies for navigating this special form. Her work was cut out for her: she narrowed the subject, and *Modern Hamlets and Their Soliloquies* was born. So was her commitment to interviewing the great actors. "I was driven to get the information written down—the impulses each actor felt, the mountains they climbed, and the details and context of the production process," she explains in order to document performance in our era. In other words, to come as close as she could to defining for posterity the indefinable.

Actors Talk develops and polishes the methods of *Modern Hamlets*. It assembles and explicates the wisdom gleaned from interviews with ten actors, a mix of Americans (Kevin Kline, Stacy Keach), British (Kenneth Branagh, Derek Jacobi, Tony Church, Geoffrey Hutchings), Canadians (Nicholas Pennell, Martha Henry, William Hutt), and the Australian, Zoe Caldwell. This is two more women than she was able to interview for *Modern Hamlets*, but it reflects the fewer juicy roles for women in Shakespeare, once they outgrow the great comedies. The line-up also hinges on Maher's preference for catching actors "fresh off a show."

Maher usually begins an interview by focusing on a specific performance—asking about a prop or a piece of blocking, for example. The more concrete the prompt, the better it will "jump start an actor's memory process." Actors have "kinaesthetic memories," she has discovered. Once the senses are triggered, great waves of experience come flooding back. As for the writing, each chapter follows its own path. After a nod to its actor's biography and credentials, Maher steps into the wings and allows the revelations to unfold in substantial excerpts from the conversations, according to the personality and interests of her source. Behind the scenes, of course, she is weaving them into a vibrant, seamless whole.

Certain common concerns do arise. All her subjects express a reverence for Shakespeare's text and the trust that careful reading provides the answers to most questions of interpretation. Break it down "word by word," Martha Henry advises. "Don't gloss over anything... Shakespeare wrote it so there must be a rationale." Most have mixed feelings about directors—particularly those pushing a concept—and offer tips on their care and feeding. Most allude to the split that occurs during performance—"You must act and watch yourself simultaneously," (Derek Jacobi);

"There is a monitor running constantly inside my head," (Nicholas Pennell). For Kevin Kline, the vigilance of the "third eye" and "third ear" allows the rest of him to be care-free and spontaneous onstage.

Of course each actor strives for that spontaneity, the freedom to "move around inside a production," to reach the point "where it seems as though you don't know what you are going to say next" (Kenneth Branagh). As Stacy Keach puts it, "No pre-meditation, all spontaneity, alive at that moment, never been done before or since." The moment when the preordained script bursts into unpredictable life becomes the state of grace that great acting aspires to.

This heaven is reached by diverse paths. For Kline, it's about letting go, going for broke, while Jacobi emphasizes the mastery of voice and body, as well as keeping attuned to the audience! Pennell considers acting to be "a memoir, ...a series of reflections on your life and on what happens to you." Branagh, however, is skeptical of the actor who comes in "with great *wodge*" of personal feeling for a character. Caldwell plunges in and submerges herself, and Hutt calls acting "a beatific surrendering of oneself, not unwilling." Keach has it both ways: "You don't play ... [Hamlet], it plays you. And since you are always changing, *he* changes." Henry describes herself as one who constantly absorbs other people's anxieties and joys: "I suppose they become another human being when I go on the stage." Church adds an interesting angle: you not only have to be Hamlet to play Hamlet; you have to be Shakespeare too, and track his line of thought.

In pursuing the elusive process, Maher has uncovered and preserved a rich trove of theatre history—from comic anecdote to complex wisdom. At the same time she has herself created ten wonderfully distinct portraits of theatre artists—her pages breathe with their unique humanity. *Actors Talk about Shakespeare* can be found at Bloomsbury Books in Ashland.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In *From p. 5*

reject because they don't fit that vision – *and that vision is what JPR really is.*

JPR has always thought somewhat outside the box. We have had to in order to develop and survive. Originally, the Corporation for Public Broadcasting (CPB) rejected us as a public radio enterprise believing that the community was too small to support a public radio station – i.e., a *single* station. We handily proved CPB wrong with a combination of determination, confidence in the communities we serve and innovative thinking. For example, it took unusual technology, the largest uses of translators in the nation's public radio system and later satellite repeater radio stations, to extend our signal over a population sufficient in size to fund the costs of public radio. In the bargain, many of our listeners now enjoy multiple JPR program services (again, depending upon how you count, JPR was the first or second public radio station in the nation to launch three separate program services). Our use of translators and satellite stations pioneered such things and many other public radio stations have followed suit. As a consequence, JPR operates one of the largest public radio transmission systems in the nation.

What has long been clear to me, however, was that the world in which we have built these radio services was changing and

that we couldn't rely solely upon revenues from public radio to maintain the health of our radio operations. We were going to require ancillary revenues – and to me that meant doing things that were consistent with our vision of JPR, that produced valuable results for the public, and that generated net revenues that would help sustain our radio operations. All of our enterprises outside of true radio fit that model.

It is more important to JPR's future than ever that we continue to pursue that same vision as the revenues for all traditional broadcasting media are shrinking.

I have always thought that restoration of Medford's Holly Theatre would be a valuable addition to the community we serve. Indeed, in 1986 we offered to buy the building but the owner wouldn't sell it to us. As I've watched the building flirt with demolition over the years, I held out the possibility that we might yet play a role. Ashland's downtown is relatively healthy. Medford's is clearly facing challenge, much in the way Redding's downtown was struggling when we took on the Cascade Theatre. In the course of discussion about Medford's downtown with some of that city's leaders, the idea surfaced last June that the JPR Foundation might, again, take a flyer at acquiring the building and, under the leadership of the JPR Foundation Board, we signed a purchase agreement this past October.

CONTINUED ON PAGE 13



Holly Theatre Auditorium, circa 1930.

PHOTO COURTESY OF SOUTHERN OREGON HISTORICAL SOCIETY



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Inside the Box

Scott Dewing

Accelerating Intelligence

"The acceleration of technological progress has been the central feature of this century...We are on the edge of change comparable to the rise of human life on Earth. The precise cause of this change is the imminent creation by technology of entities with greater than human intelligence."

—Vernor Vinge, addressing the
VISION-21 Symposium sponsored by
NASA Lewis Research Center and the
Ohio Aerospace Institute in 1993.

When you consider that human beings have been evolving for the past 2 million years—from early Homo habilis to Homo erectus to today's Homo sapiens sapiens—we're still pretty stupid.

While we've gone from fire to central heating, caves to modular homes, bone clubs to high-caliber guns—we are, for the most part, still just striving to make it through another day. And while the only carnivorous dinosaurs we may encounter are in movies like Jurassic Park, when you get right down to it, we are still all about survival. We've evolved for 2 million years and still, today more than ever, man's biggest threat to his existence is himself. The miracle of our very existence aside, you'd think we would have done a whole hell of a lot more with the past 2 million years.

All of this is about to change. Perhaps in your lifetime. I'm no seer of the future. I have no crystal ball or other future-predicting paraphernalia. I can, however, guarantee you that everything I tell you about the future will likely be wrong. I can promise you that the future will be quite different from today's haughty predictions. And still, we reach out with the hands of the present to clutch again and again at

the fleeting prize. On the wall of my office is pinned a quote from writer and futurist Damien Broderick to remind me of our future-predicting folly:

We will live forever; or we will all
perish most horribly;
our minds will emigrate to
cyberspace and start the most
ferocious
overpopulation race ever seen on the
planet; or our machines
will transcend and take us with
them, or leave us in some peaceful
backwater where the meek shall
inherit the Earth. Or something else,
something far weirder and
unimaginable.

We will never achieve "artificial intelligence", that is, the creation of machines with intelligence that rivals what 2 million years of evolution has accomplished in human beings. We will merge with our technology, slowly at first, then at a staggering rate. Our intelligence will be enhanced by computer implants, tiny filaments thinner than human hairs inserted directly into our brains.

By augmenting our
intelligence with
technology, humanity will
take a quick and giant step
up the rungs of evolution.

In an afternoon, we will accumulate a lifetime's worth of knowledge. Books will no longer be read but downloaded directly to our brains. Books will no longer be written, but uploaded to a central repository. We might still call this place the "World Wide Web", but probably not. Some knowledge will be "open source", that is, shared free-of-charge for all to download and consume. Other knowledge will be fee-based. Some knowledge will be pirated and trafficked like today's music downloads. The intelligence gap will widen, with the wealthiest few being the most intelligent beings while the poor masses perform menial tasks like quantum engineering.

By augmenting our intelligence with technology, humanity will take a quick and giant step up the rungs of evolution. We will transform our bodies from these fragile and mortal collections of blood and bone. Humans will become modular and upgradeable. Some of us will live forever, not as bodies, but as pure consciousness stored within some gigantic neural network. But most of us will perish in the crucible of the universe's many misfortunes.

We will leave Earth and colonize the galaxy. One day, we will discover life somewhere in the far reaches of the cosmos: raw organic life, oozing, fragile, strange and mortal. They will marvel at us and wonder if we are gods come down to either save or destroy them. We'll assure them that we are not gods, that we are just "human beings" originated from a far-off planet called Earth. Or maybe we won't make contact at all. Maybe we'll just leave them alone to evolve in their own right, checking in on them now and again—like scientists, like curious gods—to see how they are coming along.

Some time ago I saw a witty bumper sticker plastered to the back of a Volkswagen van: "Where are we going and why am I in this hand-basket?" Where are we going? That's a question I often ask myself when thinking about technology and how it is shaping our prospective future. Sometimes that future looks to have the potential of being a bright nirvana of ecological sustainability, eradication of poverty, and evolution of the human species toward the egalitarian. Other times, that future is the shape of a hand-basket and it's taking us to a hot place without ice cream and snowboarding. I cringe at this either/or scenario, but then, I remind myself that it is probably neither, that the future is not black and white. The future is a mosaic that will likely be "far weirder" than anything we can imagine today. And yet, it is that imagination that makes us uniquely human, that encourages us, that motivates us to become whatever it is we are destined to be.

Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

Tuned In *From p. 11*

The Holly Theater Restoration Project (www.hollytheatre.org) is very much like the Cascade project. We are able to serve as the community's vehicle for restoring and operating the theatre in a very efficient manner. We can advance radio's programming operations through ownership and operation of the building. We can create a vehicle which will serve as a magnet for organizations with whose cultural and intellectual missions we are allied by inviting them to house their offices in the Holly's rental spaces. We can bring entertainment to the community which is not now available. We can strengthen downtown Medford's western business corridor which, while holding great opportunity, is struggling. We can operate the Holly in tandem with the Cascade as a kind of mini theatre "circuit" and, thereby achieve an operating efficiency that eludes a single theatre operation. That model will benefit both Jackson and Shasta counties.

It has been asserted by some that the Holly Theatre will harm Medford's existing Craterian Theater – but we don't believe that to be the case. We have intentionally designed an operating plan for the Holly that protects the Craterian's existing activities while establishing a sound financial footing for the Holly. We will work creatively to assure that the Holly's programming activities complement the Craterian's offerings as well as those of the other fine arts and cultural groups JPR has helped support throughout our 40-year history.

I believe that JPR's mission consists of touching and enriching the lives of the people living in our region in as many meaningful ways as possible on a regular basis – and that our ability to effectively do so holds the key to our future. We need to contribute to the communities we serve – as opposed to having them just contribute to us – and the Holly Theatre is the latest path toward achieving that vision.

Ronald Kramer, Executive Director



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FROM NATIONAL PUBLIC RADIO



Recordings

Craig Shank

The Great Reorganization

I once decided to organize my entire collection of music chronologically by the original release dates of the albums. This organization required a good deal of preparation and research. To find an album I had to remember the release date of the album, look it up, or browse through the discs and LPs. Though somewhat cumbersome, this allowed me to be more in tune with the sounds and styles of different eras while getting a view of the overall progression of recorded music through a relatively narrow scope. In a way I was also directing my own nostalgia. I was selecting music that

brought back memories while simultaneously providing a reminder of the events concerning the world outside of my own.

Much like my own memories, my collection had gaps. Only albums that I had acquired and selected myself were a part of the musical timeline. Anything I didn't own was much like a story heard second-hand or one of the endless amounts of tales that will forever be untold and unknown. Obsessing about the gaps would be a frustrating and unproductive experience. I decided to make another change.

Figuring that there was nothing wrong with convention I went back to the simple, time-honored tradition of alphabetical organization. It's calculated, orderly, and free of ambiguity. It is safe, comfortable, and as American as apple pie and baseball. I grew restless.

This method of organization, which makes them most logical sense, felt too mechanical and had little regard for the purpose of music. What I needed at that time was a way to organize and access music that fit a particular purpose or mood. My apartment began to look like a record

store. Funk, soul, and R&B moved to the top shelf. Jazz and blues found a home on the other side of the room. Rock and pop went to a cabinet in the corner. Compilations ended up in an area away from the doorway that received less foot traffic.

It was around the time that this reorganization occurred that life became more

complicated. Increased responsibility at work, split shifts, overnights, and working a minimum of six days a week made worrying about organizing records seem unnecessary and silly. As I removed an item to listen to, it would remain on a desk, table, or be hastily

filed approximately where it had previously resided. Then I found out I was offered a job with JPR.

Anything that couldn't fit in my car for the 3,000 mile journey from Indiana was sold, donated, or given to family and friends. I managed to squeeze my music collection in the car, but all of the CDs were placed in cheap carrying cases or empty spindles that formerly held blank discs. During each stop for gas, food, lodging, or to stretch my legs I rifled through the cases and selected 10 albums to take me through the next leg of the journey. At each stop, the CDs I had finished were put in the first available position, thus destroying any illusion of organization in tiny increments through each day. Each album cemented a particular portion of the journey for me.

"Race for the Prize" from *The Soft Bulletin* by the Flaming Lips will forever remind me of crossing over the Mississippi River into St. Louis. Beach House's *Teen Dream* caused the miles to melt away on desolate stretches of I-40. "Going to California" from Led Zeppelin's fourth album

“Anything that couldn't fit in my car for the 3,000 mile journey from Indiana was sold, donated, or given to family and friends.”

seemed fitting as I sped away from a Grand Canyon detour towards the Golden State. Johnny Cash's live album from Folsom Prison made me feel wrongly accused at my first checkpoint that ensured I wasn't smuggling fruits or vegetables into California. *Double Nickels on the Dime* by the Minutemen helped me weave through the mountains and check my speed at sunrise before putting JPR on my radio presets as I finished the journey.

I arrived at my new home after five days on the road and unpacked my car. Everything I owned was strewn about on the floor of an empty apartment. I took a look at my music and realized I would never again organize my collection based around one scheme. I was never organizing music. I was organizing my life.

When I organized chronologically I was consistently thinking of events in my past. The alphabetical organization mirrored my desire for consistency, predictability, and structure in my life at the time. Organizing by style and genre came about while I was beginning to accept myself and embrace my emotional side. As I began to let all of these schemes fall apart I began to experience my own personal and professional freedom as well as the surprises that life had in store.

Music helps to remind us of where we were, how we felt, and who we shared our time with. Songs are woven into the tapestry of our lives. Music serves as an external memory that we can find on a shelf and access whenever we desire, free of degradation. Certain songs can make us feel like we've bumped into an old friend or found a forgotten photo or home video. We can exercise control over our experiences or memories to a degree, but life is unpredictable. The way we experience and enjoy music should be too.

Craig Shank is the music director and host of *Open Air* on the Rhythm & News service of JPR.



Your Legacy & Public Radio...

So much has changed in the 42 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by supporting Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To support Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Professional guide and wildlife biologist and a member of the National Bald Eagle Working Team, Robert Mesta of Tucson, Arizona, was our professional guide on an excursion in 2007. He explained that when the migratory signal in the eagle says “go” from their northern lands, a tremendous effort ensues to travel to these primary Southern Oregon winter feeding grounds. Mesta says, “The American Bald Eagle takes flight for some 100 even 200 to 300 miles per day, roosting and resting at night to continue its dedicated trip south. The migratory eagles arrive to these abundant feeding grounds for injured or dead waterfowl from the past season, and to hunt live mice, rodents and fish seen near the surface of both frozen and open waters.



PHOTO BY M. KIM LEWIS

Winter Wings Festival attendees at Bear Valley National Refuge discover roosting.

They stay between December and mid March yearly in this unique behavior pattern.”

The Bald Eagle is designed to live a long productive life, keeping one paired mate for a lifetime which can stretch up to 30 years in the wild.

Eagles further prefer fish, but will gladly accept an easy meal of carrion, much like a turkey vulture. It should be noted that back in the late 18th century at the founding of America, the Bald Eagle’s scavenging behavior caused Ben Franklin to object to making the Bald Eagle our national symbol—he recommended the wild turkey instead. We know today, however, of the eagle’s vast skills in hunting and self-preservation, for which it deserves its distinction.

A History of the Bald Eagle’s Recovery

The Bald Eagle was declared nearly extinct in the 1970s by the federal government. In 1963, there were only 417 nesting pairs in the United States. The depletion in numbers was determined to be due to harsh pesticides such as DDT which disrupted their reproductive cycle, and other activities of the careless public were to blame. In the expanding U. S. population centers, as a result of gradual and continuing clearing of forests, eagle nesting and feeding sites decreased. Earlier in America’s history, unfounded prejudices against the eagle existed. Some ranchers thought they were stalkers of their smaller livestock and even could be a danger to their small children. Thus they hunted, trapped, and shot them as predators. Nothing could have been further from the truth as today we know the Bald Eagle as a cagey opportunist—a bird of prey that spots carcasses of deceased or wounded animals, fish and waterfowl, thus cleaning our environment of the sickly or already dead.

Thanks to decades of urgent public education and prolonged conservation efforts, the Bald Eagle has slowly but surely rebounded to population levels not seen in a century. Now, there are more than 10,000 nesting pairs—enough to warrant the removal from the federal endangered species list in 2007. Eagles, among the most powerful and voracious birds, will eat almost anything.

A Place to Roost for Bird and Man Alike

On a birding group in late February, we found the Klamath Basin region to be a perfect sub 30s temperature at night and a comfortable 45 to 50 degrees in the daytime. We came prepared for anything and got the best of blue, sunny skies. It can be colder in this region, yet typically it isn’t. It is perfectly suitable weather for scopes, binoculars, and photography of all sorts. Just remember to bundle up in layers with gloves as the proximity to waterways can lend a chill to the air.

And no visit to the Klamath Basin would be complete without a drive to observe the Bear Valley National Wildlife Refuge, just

south on Hwy 97 from Klamath Falls, about 20 miles and very near the California border. The Refuge was established in 1978 and is a vital night roost for migrating eagles each year. It consists of some 4,200 acres—primarily made up of old growth ponderosa pine, incense cedar, and white and Douglas Fir. These mature stands of trees provide limbs with open branch patterns that are large enough to accommodate and support eagles for their night’s stay.

The tree roosts are on a northeastern slope and therefore provide shelter for these raptors from harsh and prevailing winter winds. In recent years, as many as 300 Bald Eagles have used the roost in a single night. The Bear Valley Refuge also serves as nesting habitat for several Bald Eagle pairs. As you approach the Refuge, remember that the Bear Valley National Wildlife Refuge is protected from all public entry to reduce disturbance to the birds. You will need to approach by adjacent roads (just off Hwy 97) or by private property permission for the most effective sightings.

Gene O. Navy, who travels to view the migrating eagles often in January and February, claims, “This is an amazing place to view Bald Eagles. They spend the day in the flooded valley below, and then in the evening they fly into the reserve. The further that you go up the valley, the more likely they will fly directly overhead as the topography funnels them into a natural channel as they return to their roosts. I have seen as many as 250 birds in a single evening. Often times they fly less than 150 feet overhead; you can hear their powerful wings cut through the air... If you love America’s Bird, this is the place to come. Best times are at daybreak and at dusk.”

Our group chooses to stay in nearby Tulelake, the small northern California town of some 1,000 residents. We chose to stay at Fe’s Bed & Breakfast on Main Street where five spacious rooms and a huge hot breakfast of omelettes, sausage, fruits and breads alike await an early morning birder and make him braver and warmer on the inside. We catch a hot home cooked lunch whenever we can at Mike and Wanda’s Family Dining.

We also stop by the Tule Lake Refuge Headquarters and Visitor Center. Refuge



PHOTO BY M. KIM LEWIS

How to Get to Tule Lake Refuge Headquarters and Visitor Center

From California: Head north on Interstate 5 to Weed, CA, then northeast 45 miles on Highway 97 to the Oregon Border. Take Stateline Road (Hwy. 161) east towards Tulelake, CA to Hill Road. Turn south on Hill Road 4 miles.

From Oregon: Headquarters is located 20 miles south of Klamath Falls, Oregon via Hwy. 97 or Hwy. 39.

LEFT: Birding enthusiasts cross man-made dikes and canals to gain best vantage points for waterfowl.

wildlife is colorfully described by real-life exhibits. Here we found a lot of information regarding viewing opportunities, recent sightings, road conditions, and refuge regulations and met with people who monitor the wildlife and birding populations on a weekly basis. There is also a nice bookstore with wildlife-oriented books and a small gift shop. We spoke with Dave Menke who is the communications and outreach education director, who took the time to give us personal advice for the day.

A Rare Ecosystem in Balance with Man

As one travels by van, auto, or SUV across this fascinating region, you'll navigate squared off tracts of land, surrounded by irrigation canals. Quietly and politely observers come on a safari-like adventure along marsh-lined vehicle trails, marked for bird sightings.

In passing, one can imagine the tensions that have marred relationships between Klamath and Tule Lake Basin environmentalists, naturalists, ranchers and Native American interests. Today, though, I sense a grand effort at preservation of a vast natural resource for both bird and mankind. It is both a nationally protected eco-region and a federal wildlife preserve, seemingly in balance with agricultural pursuits. The future will tell.

Farmers and rangers within the Refuge have for some decades willingly rotated their private land tracts to go unfarmed and sub-

merged in marsh-like water tracts for increased wildlife birding habitat, which in turn organically fertilizes and enriches the soils for future growth. This seems to work for fowl and man.

Winter Wings Festival

A huge celebration for the eagles and others

On President's Day weekend, February 18 through 20, the 32nd Annual Winter Wings Festival will return to the Klamath Falls Oregon Institute of Technology, sponsored by Klamath Falls Audubon Society. The Winter Wings Festival is the granddaddy of all Bald Eagle festivals. Originally, it was organized for biologists and bird-watchers to study the eagles' decline and plan ways to help them recover. But 32 years later, the conference has become an annual festival for scientists and the bird-watching public to celebrate the eagles' recovery. This year, organizers expect about 1,500 people for a weekend of field trips, workshops, lectures, slide shows and children's activities. If you are interested, you can learn more online at www.winterwingsfest.org.

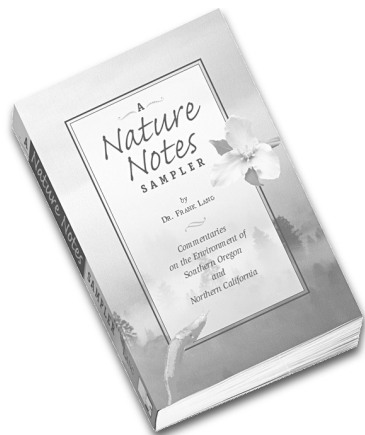
"There's a lot of pride. People have worked so hard to protect these birds," said Diana Samuels, one of the festival organizers. "And we want to let people know what a jewel we have in the Klamath Basin." Even with the numerous buses and vans out on the auto-routes of the refuge for three days straight, it is pretty amazing that the birds

of the Klamath Basin are really not much bothered by the scores of sideline birders scrambling to learn and get a better view from their binoculars and cameras. Unless too closely approached, eagles may sit in cottonwood trees for hours ...alone or with their mates and often in the company of juvenile Bald Eagles [which do not have white head feathers]," says Dave Potter, retired refuge manager and current birding guide.

Bald Eagles have long held a sacred spot in American mythology, earning national emblem status in 1782 because of their enormity, strength and loyalty. Bald Eagles have a six to seven foot wingspan and do actually spend much of their 30-year lifespan with one mate. So, how can one stay at home when these majestic Bald Eagles made the effort to come so far and they are right now so very close us here in the State of Jefferson?

M. Kim Lewis has lived in Oregon for 34 years. He is an independent, nationally published writer/photographer and bird lover. He can be reached at lewismk@charter.net

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Nature Notes

Frank Lang

Old World Rats

Humans and old world rats go way back in history. Of the 56 *Rattus* species, two are closely associated with humans: *Rattus rattus*, commonly called the black or roof rat and the mis-named Norway rat, *Rattus norvegicus*, where they are not native or particularly common. As you will learn, they have a better common name.

Roof rats and Norway rats are about the same size. Roof rats are darker with a more slender, longer tail. They are very agile and like to climb, often ending up on roofs and in upper stories of buildings. Roof rats live and nest in attics, trees, or overgrown vines or shrubbery. Great sites are vinca or ivy covered slopes or in thickets of wild blackberry. Roof rats are often found in the warmer, milder climate of maritime towns and cities.

Norway rats average 16 inches with a tail a little shorter than their head and body combined. They are generally grayish brown all

over, unless they are bred for pets, which might be white, black or mottled. Norway rats excavate underground nests, or nest in the lower floors of buildings, or in the deep dark recesses of our cities' underground storm and sewer systems.

Purebred strains of genetically similar white Norway rats are used in medical research, which makes reproducible results

more likely when genetically different individuals are not an issue. Norway rats make great pets if you don't mind being piddled on by the more placid buck rats. Does are livelier. Pairs of same sex rats in the same cage are happier than rats kept alone. A buck and doe in the same cage will lead to an unlimited supply

of rats, which, although passes the family values test, may not be the wisest choice.

Old world rats are omnivorous, voracious eaters of catholic tastes.

They eat anything that humans and their

A buck and doe in the same cage will lead to an unlimited supply of rats, which, although passes the family values test, may not be the wisest choice.



Rattus norvegicus

pets and livestock will eat plus animal droppings, human garbage, and other rats. If given a choice, however, they prefer their meals fresh, wholesome, and well balanced. Worldwide, much of human food supply is converted into rat protein in the field or in storage.

Old world rats can be and have been the source of some horrific human diseases, including bubonic plague, salmonella food poisoning, leptospirosis, and tularemia. Trichinosis is another possibility, if you are hungry enough to eat a dead rat, or eat a pig that has not been thoroughly cooked that has been eating dead rats. In the modern era, however, supermarket pork is derived from pigs that don't eat dead rats.

Old world rats are no respecters of human class, status, or importance and can be found in the finest of communities. Consider the following story, told to me as true.

Apparently, a woman who lives in Ashland, Oregon, entered her bathroom to hear a commotion in the commode. The lid was down. When she got up the nerve to lift the lid and peek in, guess what she found? One of the human race's long time companions, a rat! Can you imagine? Swimming rats in the Kingdom of Ashland, home of Southern Oregon Royalty? And in a house above Siskiyou Boulevard? Shocking, shocking, shocking.

By the way, the Norway rat is also called the sewer rat. A swim for any rat in your commode is a short one through the toilet trap. Flushing doesn't work for these athletes. You must resort to other means. Nature Notes suggests a net not a gun, unless you want a real mess. You could wait to see if it will swim back the way it came. You could wait until it jumps up to slip beneath the lid and rim. Then you could usher it out the front door and entertain your cat or dog along the way.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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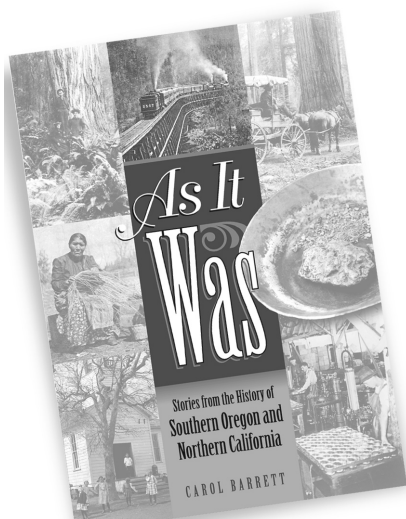
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Snow Camp Mountain

By Shirley Nelson

Snow Camp Mountain, in the Siskiyou National Forest northeast of Brookings, Oregon, was first used as a fire lookout site in the early twentieth century. A permanent building was constructed in 1924. During World War II, the human lookout did double duty— watching the forest for signs of fire and watching the sky for aircraft in case enemy planes were in the area.

In 1958 the wooden structure was removed and replaced with a new one. It was staffed each summer until 1972 when the last lookout, a college student from Texas, left.

In 1990 the building was restored and opened to the public for recreational rental through the United State Forest Service and was later placed on the National Historic Lookout Register. Many people stayed there for a night or longer, cooking their meals, exploring the surroundings, and enjoying breathtaking views across mountaintops to the ocean.

The huge "Biscuit" forest fire of 2002 destroyed the lookout, but enthusiastic volunteers soon built a new Snow Camp Lookout that opened in 2004. So it is still possible to have a mini-vacation in the sky with one prohibition: smoking is not allowed.

Sources: Calahan, David, *Snow Camp Lookout: View With a Room, Mouse Included*, Medford, Oregon. Inform Publishing, 1996; Chetco Ranger District, U.S. Forest Service, Brookings; Internet: Google search for Snow Camp Lookout.

Ida Pfeiffer Describes Rogue Indian Life

by Alice Mullaly

In 1851, Austrian Ida Pfeiffer visited American Indian villages in the forests northeast of the new town of Crescent City, California.

She described Rogue Indians living in dwellings made from saplings covered with leaves. They wore fringed elk-hide bands wound around their waists, and the women's hands, arms, and chins were tattooed. Hair was done up in long rolls and wood discs adorned their ears.

Pfeiffer observed women carrying babies on their backs in long baskets while gathering acorns, weaving waterproof baskets, and cooking. She was served a dinner of salmon roasted over an open fire and fish soup that was boiled in baskets by adding red-hot rocks. Dessert was acorns and a soft, bulbous root.

Men speared salmon with a shaft attached by a long line of sinews to a 20-foot pole. They never missed, she observed. They also hunted elk with snares and, when necessary, fought men of other villages with bows and arrows. There was melodious singing accompanied by lobster claw drumming on wood. Sweat lodges were common and a wise man in every village cured disease.

Pfeiffer wrote that native peoples were already being pushed out of their lands and they would soon seek vengeance against whites. She was right.

Source: Pfeiffer, Ida Reyer, *A Lady's Second Journey round the World, Vol. 2*, Chapter III, Longman, Brown, Green and Longman's, 1855. (found on Google Books).

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Erik Muller & Quinton Hallett

Night Driving, Colorado

When by dark you come to this country, plummet
These canyons and hear night waters rush,
There will be no moccasined one to interpret
The tilt of stars for you or the trembling bush.
Your car's headlights will question every curve,
Be too much answered by such staggering rock,
By sudden glowing eyes that make you swerve
As you ride the whip of this land's snake back.
At the end of all the miles there is a town
To stun you with streets gone broke on neon.
Yet more in memory than in lit stone,
Seasons later when again you drive alone
Through wilderness that seems some dark mistake,
It will be the bright form your answers take.

Erik Muller lives in Eugene, OR, where he publishes Traprock Books, featuring exclusively Oregon poets. His most recent book of poems is *For All I Know*. He is working on a prose collection titled *Durable Goods: Appreciations of Oregon Poets*, three chapters of which have appeared in *Northwest Review*. On March 17, he and Quinton Hallett will read their poems at Illahe Gallery in Ashland, OR.

A Full House Beats a Straight

Before you head down a trail
known only by moonlight
listen for the players of lies
to shuffle their cards three times.

If candle wax becomes currency
for passage to the underworld
watch for bluffers
who claim this nightcap's the last.

When you think you deserve
to win your life back
it's time to raise the stakes.
That flap-flutter an owl does not make
in the understory is no more
no less than a vole's dumb luck.

Quinton Hallett's new chapbook of poems, *Refuge from Flux*, from which "A Full House Beats a Straight" is taken, was recently published by Finishing Line Press. She has two previous chapbooks, *Quarry* and *Shiver Quench Slake*, and is the publisher of Fern Rock Falls Press. She lives in Noti, OR. On March 17 she and Erik Muller will read their poems at Illahe Gallery in Ashland, OR.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

OSF Launches 2011 Season

By Amy Richard

"... the establishment of theatres across the U.S. has almost always been an expression of civic and personal activism. This was true in 1935 when an Oregon school teacher proposed using an existing building to mount productions of Shakespeare, thus giving birth to the Oregon Shakespeare Festival... most institutions began by way of the vision of one or two individuals—but their growth was fueled by local politicians and businesspeople and housewives and schoolchildren."

— Teresa Eyring, Executive Director, Theatre Communications Group (TCG), December issue, *American Theatre*.

In 2010 OSF not only celebrated its 75th year, but the personal activism of founder Angus L. Bowmer and the many individuals and businesses that have made the organization the vibrant theatre it is today. In 2011 we celebrate another personal activist, William Patton. The season has been dedicated to OSF's former Executive Director, who first arrived at OSF in 1949 as a lighting designer and jack of all trades and was appointed General Manager in 1953, Executive Director in 1981, and retired in 1995.

Patton's passion and dedication exemplify those qualities that continue to make theatre thrive, notes Eyring, even during the difficult times of recession. She observes that since the regional theatre movement began in the 1950s and 1960s, it has weathered eight documented recessions. Add to that OSF's birth during the Great Depression and closure during WWII, and its continued vibrancy seems all the more remarkable, and Bowmer and Patton's persistence all the more astonishing.

The 2011 season is a fitting celebration of Patton's energy. In 2011 OSF Artistic Director Bill Rauch has pulled together a dynamic season of plays, "a gallery of living and breathing portraits that illuminate the richness of the human experience," he writes in the season brochure. "Engage with us as we look deep into the human

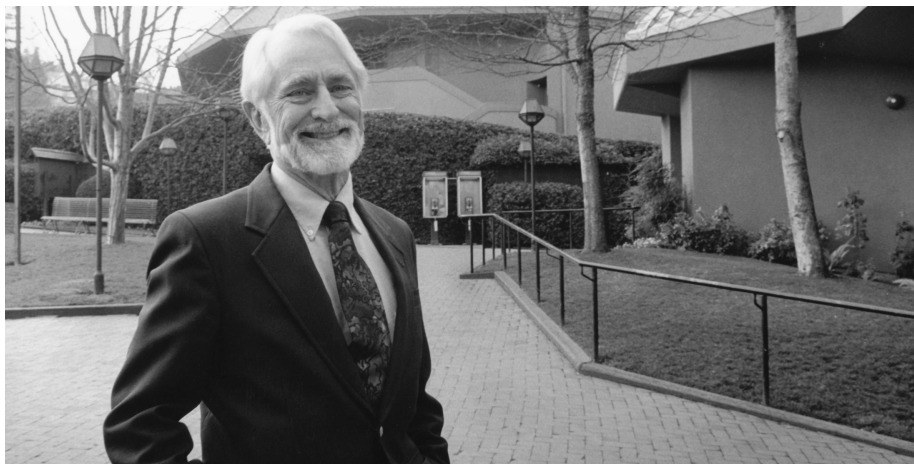


PHOTO COURTESY OF OREGON SHAKESPEARE FESTIVAL

The 2011 season has been dedicated to OSF's former Executive Director William Patton who first arrived at OSF in 1949.

picture together. What you feel in our theatres depends on the experiences you bring along with you. But we're aiming to inspire you, challenge you, uplift you and just maybe, leave you changed."

Anchoring the season are four plays by William Shakespeare, each in its way exploring what moves individuals toward maturity, discovery and building an honorable life. Opening in February in the Angus Bowmer Theatre, Rauch will direct *Measure For Measure*, a play he finds to be one of Shakespeare's most complex, beautiful and rewarding. Dark, often funny, and always perceptive, *Measure* was last produced at OSF in 1998 in the Black Swan.

Julius Caesar, directed by Amanda Dehnert (director of *All's Well That Ends Well*, 2009), will run in the New Theatre from March through November. On the outdoor stage, Lisa Peterson (*Othello*, 2008) will direct *Henry IV, Part Two* and Shana Cooper, OSF's 2009 Phil Killian Directing Fellow and an Ashland native, will direct *Love's Labor's Lost*.

Also on the Elizabethan Stage will be Gilbert and Sullivan's comic operetta *The Pirates of Penzance*, directed by Rauch. This is the first time the musical will be produced at OSF, and the first time a full-blown musical will be staged outdoors. The play premiered in New York city in 1879 and remains among the most popular Gilbert and Sullivan collaborations.

Also opening in February in the Angus Bowmer Theatre is Molière's 17th-century comedy *The Imaginary Invalid*, adapted by Tracy Young and Oded Gross and directed by Young, the same team that brought to OSF the wildly popular *The Servant of Two Masters* in 2009. Alongside this French classic, OSF will stage Christopher Sergel's adaptation of Harper Lee's much-beloved novel *To Kill A Mockingbird*, staged by playwright and director Marion McClinton. The fourth show to open in the Bowmer Theatre will be Tracy Letts' highly acclaimed 2008 Pulitzer Prize and Tony Award-winning family drama, *August: Osage County*, staged by Christopher Liam Moore, director of last season's *Cat on a Hot Tin Roof*. The final show to open is Carlyle Brown's *The African Company Presents Richard III* directed by Seret Scott. Set in 1821 and inspired by a true story, this provocative drama captures the historical events and racial politics of two competing productions of Shakespeare's tragedy in New York city.

In the New Theatre running in repertory with *Julius Caesar*, Julia Cho's *The Language Archive* will open at the top of the season, directed by Laurie Woolery. Cho's prize-winning comedy is about love and miscommunication and a linguist who finds that words might not be enough to salvage

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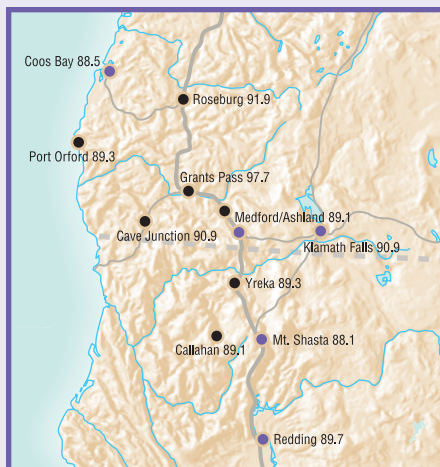
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12:00pm E-Town

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3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

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Rhythm & News Highlights

Mountain Stage

February 5 • Featured artists: Lucero, Sam Bush, Bottle Rockets, Sons of Bill, Bud Carroll & The Southern Souls

February 12 • Featured artists: Ani DiFranco, Trombone Shorty & Orleans Avenue, Chuck Prophet, Erin McKeown, Andy McKee

February 19 • Featured artists: Patty Loveless, Grascals, Loudon Wainwright III, Pieta Brown, Leslie Stevens and The Badgers

February 26 • Featured artists: Paul Thorn, Band of Heathens, Peter Bradley Adams, Kelley Ryan, The Fox Hunt



Loudon Wainwright III

Marian McPartland's Piano Jazz

February 6 • Marian McPartland Selects - Billy Childs

Pianist/composer/arranger Billy Childs carves out new spaces on the jazz landscape and blends elements of classical music with jazz to create what he calls "chamber jazz." His 2005 album *Lyric* won two Grammy Awards. On this session from 2006, Childs performs his composition "Into The Light" and his Grammy-nominated arrangement of "Scarborough Fair."

February 13 • Latin Romance with guest host Murray Horwitz

Over the years, Marian McPartland has invited some of the greatest Latin musicians to share their tender and torrid musical expressions. From Paquito D'Rivera, Danilo Perez, and Chucho Valdes to Arturo Sandoval, Eddie Palmieri, Gonzalo Rubalcaba, and Tania Maria, these Latin masters share the love with the "Queen of Jazz Piano." This week, McPartland's friend and NPR veteran Murray Horwitz reaches into 30 years of performance archives to bring listeners a soft and swinging valentine.

February 20 • Shirley Horn

Pianist and singer Shirley Horn was known for her masterful ability to accompany her vocals. Her first interest was classical music, but fortunately for the jazz world, Miles Davis gave her some rare high



The late Shirley Horn is featured on an encore broadcast of *Piano Jazz* from 1990



Daughter of Viennese composer Frederick Piket and gifted composer in her own right, Roberta Piket placed second in the first annual Thelonious Monk BMI Composers' Competition.

praise in 1960, and the rest is history. On this session from 1990, Horn plays and sings "But Beautiful" and "For All We Know" and joins host McPartland for a piano duet on "Isn't It Romantic?"

February 27 • Roberta Piket

Pianist and composer Roberta Piket stands among the elite minds of modern jazz. She holds degrees in both Jazz Studies and Computer Science, and is a swinging, straight-ahead player as well as a creative improviser. On this *Piano Jazz*, she gets together with host Jon Weber for a set of her original music as well as some traditional tunes, including the Marian McPartland ballad "In The Days of Our Love."

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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RIO DELL/EUREKA

KLDD 91.9 FM
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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Feb 1 T Sándor Veress*: *Four Transylvanian Dances*
Feb 2 W Debussy: Cello Sonata
Feb 3 T Mendelssohn*: Piano Concerto No. 3
Feb 4 F Haydn: Piano Trio in E flat major
Feb 7 M Stenhammar*: *Chitra*
Feb 8 T Grétry*: Ballet Music for *Cephale et Procris*
Feb 9 W Albeniz: *Iberia*, Book I
Feb 10 T Goldsmith*: *Motion Picture Medley*
Feb 11 F Mozart: Divertimento in D major
Feb 14 M Berlioz: Love Scene from *Roméo et Juliette*
Feb 15 T Adams*: *Shaker Loops*
Feb 16 W Avison*: Concerto Grosso No. 6
Feb 17 T Liszt: Piano Concerto No. 1
Feb 18 F Beethoven: Sonata No. 18
Feb 21 M Delibes*: *Coppelia*, Act II
Feb 22 T Boccherini: String Quartet in G minor
Feb 23 W Handel*: Overture to *Il pastor fido*
Feb 24 T Brahms: Piano Sonata No. 2
Feb 25 F Tchaikovsky: *Francesca da Rimini*
Feb 28 M Ravel: *Le Tombeau de Couperin*

Siskiyou Music Hall

Feb 1 T Brahms: Piano Concerto No. 1
Feb 2 W Hummel: Clarinet Quartet in E flat major

Feb 3 T Suk: *Fairy Tale*
Feb 4 F Szymanowski: Violin Concerto No. 1
Feb 7 M Saint-Saëns: Piano Concerto No. 1
Feb 8 T Sibelius: Symphony No. 2
Feb 9 W Giuliani: Guitar Concerto in A major
Feb 10 T Glazunov: Symphony No. 3
Feb 11 F Dohnanyi: Violin Concerto No. 2
Feb 14 M Rachmaninov: Piano Concerto No. 2
Feb 15 T Von Reznicek: Symphony No. 2, "Ironie"
Feb 16 W Goldmark: String Quartet in A minor
Feb 17 T Vieuxtemps*: Cello Concerto No. 1
Feb 18 F Boccherini*: *La Ritirata di Madrid*
Feb 21 M Don Gillis: *Saga of a Prairie School*
Feb 22 T Mendelssohn: Piano Trio No. 2
Feb 23 W Handel*: *Water Music*
Feb 24 T Prokofiev: Symphony No. 6
Feb 25 F Mozart: Sinfonia Concertante, K. 364
Feb 28 M Enescu: String Quartet No. 1

Exploring Music with Bill McLaughlin

Week of February 7 · Life Among the Dead

This week we'll venture into hallowed territory with some of the most profound music in the literature, including requiems by Mozart, Verdi, Berlioz, Fauré, Dvorak and Duruflé

Week of February 14 · It Was A Lover and His Lass

Composers influenced by the elixir of love.

Week of February 21 · Handel

We'll have a week-long look at the life and music of England's most celebrated German composer.

Week of February 28 · American Masters, Part II

American composers of the 1930s, 40s and 50s, including Persichetti, Hovhanness, Mennin, Schumann and Diamond.



A magnificent scene from the set of the Metropolitan Opera's production of Verdi's *Simon Boccanegra*.

News & Information

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KSYK AM 1490
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KMJC AM 620
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KPMO AM 1300
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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service

Metropolitan Opera

February 5 · *Simon Boccanegra* (Verdi)

James Levine, conductor; Barbara Frittoli, Ramón Vargas, Dmitri Hvorostovsky, Ferruccio Furlanetto

February 12 · *Nixon In China* (Adams) – *New Production*

John Adams, conductor; Kathleen Kim, Janis

Kelly, Robert Brubaker, Russell Braun, James Maddalena, Richard Paul Fink

February 19 · *Don Pasquale* (Donizetti)

James Levine, conductor; Anna Netrebko, Matthew Polenzani, Mariusz Kwiecien, John Del Carlo

February 26 · *Iphigénie En Tauride* (Gluck)

Patrick Summers, conductor; Susan Graham, Plácido Domingo, Paul Groves, Gordon Hawkins



Celebrated composer John Adams will make his Met debut on the podium in February, conducting the Met premiere of his 1987 opera *Nixon in China*.

News & Information Highlights

L. A. Theatre Works

February 27 7:00pm – 9:00pm

"The Prisoner of Second Avenue"

Written by: Neil Simon

Cast: Richard Dreyfuss, Marsha Mason, Annie Abbott, Lorin Dreyfuss, Betty Garrett, Sharon Madden



Synopsis: Neil Simon's masterpiece about a middle-aged couple facing everything from unemployment to noisy neighbors to a garbage strike. Richard Dreyfuss, Marsha Mason and other cast members performed this play for L.A. Theatre Works shortly after a successful revival in London's West End.

Art



ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *A Few Good Men*, Feb. 2nd through 27th. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *The Daly News*, starting Feb. 11th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 www.oregancabaret.com

◆ Southern Oregon University Department of Performing Arts/Theatre Arts presents Lewis Carroll's "Alice Through the Looking Glass," adapted by Craig Jessen, from Feb. 11-27 and William Shakespeare's "King Lear" from Feb. 17-27. At the Theatre Arts building on South Mountain Ave., Ashland. (541) 552-6348. www.sou.edu/theatre.

◆ The Oregon Shakespeare Festival presents: Measure For Measure, starting Feb. 18th, 8:00 pm
To Kill A Mockingbird, starting Feb. 19th, 8:00 pm
The Imaginary Invalid, starting Feb. 20th, 8:00 pm
The Language Archive, starting Feb. 24th, 8:00 pm
Located at 15 S. Pioneer St. in Ashland. (541) 482-4331 www.osfashland.org

Music

◆ Craterian Performances presents: Monty Python's Spamalat, Feb. 2nd, 7:30 pm
Legally Blonde, Feb. 4th, 7:30 pm
Dailey & Vincent, Feb. 9th, 7:30 pm
Michel Lauzière - Master of Unusual Comedy, Feb. 12th, 7:30 pm
McManus In Love, Feb. 14th, 7:30 pm
A Chorus Line, Feb. 17th, 7:30 pm
The Best of the San Francisco Comedy Competition, Feb. 19th, 7:30 pm
Youth Symphony of Southern Oregon, Feb. 20th, 7:30 pm
Rogue Valley Symphony - Elinor Frey, Cello, Feb. 26th, 7:30 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ The Siskiyou Institute presents guitarist, singer and composer Pierre Bensusan on Friday, February 18 at Paschal Winery in Talent Oregon 7:00 p.m. Call 541-488-3869 or email info@siskiyouinstitute.com for reservations and more information.



St. Clair Productions presents acoustic blues musician Chris Smither.

◆ St. Clair Productions presents acoustic blues musician Chris Smither on Saturday, Feb. 26, 8:00 pm, at the Unitarian Fellowship, 87 4th St. Ashland. Tickets available at www.stclairevents.com, 541-535-3562 or at the Music Coop in downtown Ashland.

◆ Chamber Music Concerts presents the Shanghai String Quartet on Friday, Feb. 4 at 7:30 p.m. at the Southern Oregon University Music Recital Hall. 1250 Siskiyou Blvd, Ashland. www.ChamberMusicConcerts.org (541) 552-6154

◆ Jefferson Baroque Orchestra presents "The Art of the Cornetto" February 6th, 3 pm, Trinity Episcopal Church, 44 N. 2nd St., Ashland. (541) 592-2681

◆ Tease presents Love and Rockets with Veronica DeWitt Feb. 12th, 9:00 pm. Tease is located at 303 E. Main, Ashland. (541) 488-1458 www.teaseashland.com

Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and

the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html

◆ The Rogue Gallery & Art Center presents the Rogue Valley Biennial Feb. 18 - April 1. At 40 South Bartlett St., Medford (541) 772-8118

◆ The Schneider Museum of Art on the Southern Oregon University campus presents Mark Klett, Byron Wolfe and others: "Third Views Second Sights: A Rephotographic Survey of the American West." Also, exhibitions by Andries Fourie and Kevin Haas. Located at the corner of Siskiyou and Indiana in Ashland. (541) 552-6245 www.sou.edu/sma/index.html

NORTH CALIFORNIA

Theatre

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

"Forever Plaid" Feb. 5th, 7:30 pm

SF Opera HD Cinema Series: "Elixir of Love," Feb. 13th, 2 pm

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

◆ The Riverfront Playhouse presents Arthur Miller's *All My Sons*, through Feb. 19th. The Riverfront Playhouse is at 1620 E Cypress Ave., Redding (530) 221-1080

Music

◆ The North State Symphony presents "Beauty Rising," Feb. 19th, 7:30 at the Cascade Theatre, Redding, and Feb. 20th, 2:00 pm at Laxson Auditorium, Chico. (530) 898-5984 www.northstatesymphony.org

Exhibitions

◆ Liberty Arts Gallery in Yreka presents, "Multicultural Celebration," featuring paintings by Betty LaDuke. Artist reception Friday, Feb. 18, 5-8 pm. 108 W. Miner St., Yreka, Ca. (530) 842.0222. www.libertyartsyreka.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

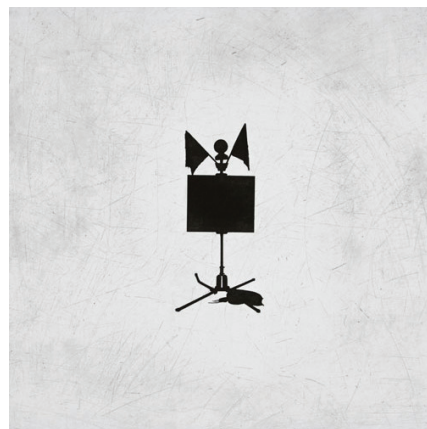
Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**February 15 is the deadline
for the April issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



The Schneider Museum of Art on the Southern Oregon University campus presents the work of Mark Klett & Byron Wolfe "Third Views Second Sights: A Rephotographic Survey of the American West" (above) and also Kevin Haas "Accumulation/Dissipation" (right).



OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Small Potatoes on Feb. 19th, 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

◆ CenterArts presents guitar virtuoso Tommy Emmanuel Feb. 8th, 8:00 pm at the Van Duzer Theatre, Humboldt State University. (707) 826-4411

UMPQUA

Music

◆ Umpqua Symphony Association presents Chamber Orchestra Kremlin, Feb. 27th, 3:00 pm,

at Jacoby Auditorium, Umpqua Community College, Roseburg. www.umpquasympphony.org

Exhibitions

◆ Umpqua Valley Arts Association's "Expose Yourself!" an open, non-juried art exhibit to be held at the Umpqua Valley Arts Association (UVAA) through March 10. 1624 W. Harvard, Roseburg. 541-672-2532 <http://uvarts.com/>

KLAMATH

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

◆ The Ross Ragland Theater presents: Seventh Annual Red Tie Romp, Feb. 12th, 5:30 pm
Klamath Symphonic Band, Feb. 20th, 3:00 pm
The Four Freshmen, Feb. 26th, 7:30 pm
Chamber Orchestra Kremlin, Feb. 28th, 7:30 pm
At Ross Ragland Theater 218 N. 7th St., Klamath Falls. www.rrtheater.org 541-884-0651



Liberty Arts Gallery in Yreka presents, "Multicultural Celebration," featuring paintings by Betty LaDuke ("Millet Rhythms" pictured here).



SOU's Chamber Music Concerts presents the Shanghai String Quartet.



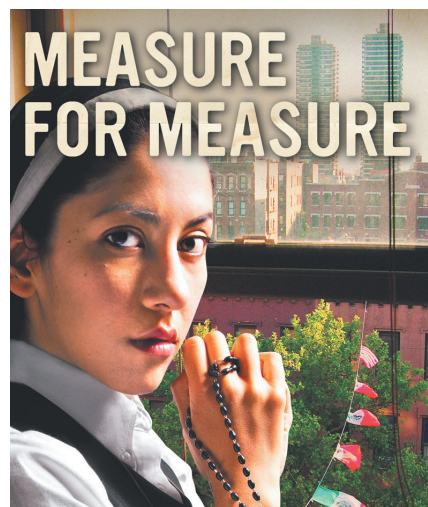
The work of Andries Fourie is on exhibit at SOU's Schneider Museum of Art.

Continued from page 22

a marriage. The third show to open in the New Theatre is the world premiere of *Ghost Light*, conceived and developed by Jonathan Moscone and Tony Taccone. Written by Taccone, the play is an intimate memoir about a son's love for and loss of his celebrated father, George Moscone, who was assassinated in 1978. A co-production with Berkeley Repertory Theatre, the play is directed by Moscone, Artistic Director of California Shakespeare Theater. The production is the second play to be produced as part of the series of commissions for *American Revolutions: the United States History Cycle*, announced in June 2008.

And last, but not least, for the first time in OSF's history, there will be a site specific theatre experience for audiences from August 7 through October 9 for matinees only. *Willful*, devised by writer/director Michael Rohd and designer Shannon Scrofano with the OSF acting company, is a one of a kind theatrical experience.

For more information about the plays or to order tickets, visit www.osfashland.org or call 800-219-8161.



Seventh Annual Oregon Cheese Festival Dishes up Delicious Events

By Francis Plowman

Oregon-inspired culinary events, including a Meet the Winemakers and Cheesemaker Dinner and a farmer's market-style artisan food and wine festival, will kick off with the Oregon Cheese Festival during the third weekend in March.

At the festival on Saturday March 19th, thousands of visitors will sample cow, sheep and goat cheese from Oregon creameries, including Fraga Farm, Juniper Grove Farm, Pholia Farm, Tumalo Farms, Tillamook County Creamery, Willamette Valley Cheese Co., Fern's Edge Dairy, Rivers Edge Chevre, Ancient Heritage Dairy, Fairview Farm Goat Dairy, Goldin Artisan Goat Cheese, Briar Rose Creamery, Mossy Oak Creamery, Rogue Creamery, and many others.

Held under a giant tent at Rogue Creamery's Central Point facility, the seventh annual festival will invite guests to shake hands with cheesemakers. "The farmer's market format will present an interactive experience between makers and visitors, giving everyone an opportunity to talk about the product, the process and learn each individual cheesemaker's story," says David Gremmels, co-owner of Rogue Creamery. "It's a way to truly be connected with the source of the cheese being presented."



Other culinary artisans who are expected to participate include Lillie Belle Farms, Dagoba Organic Chocolate, Gary West Meats, Rising Sun Farms, Applegate Valley Artisan Breads, Butte Creek Mill, Pennington Farms, Slagle Creek Vineyards, Paschal Winery, Madrone Mountain Vineyard, Eden Vale Winery, Valley View Winery, Agate Ridge Vineyard, Daisy Creek Vineyard, Wandering Aengus Ciderworks, Deux Chats Bakery, Dry Soda, Cascade Peak Spirits and Rogue Ales. Samples and sales will be offered at each booth.

To begin the festival, a sumptuous meal introducing guests to participating artisans

will be held at the historic Ashland Springs Hotel in Ashland Friday night, March 18th beginning at 6:15pm. The dinner benefits the non-profit Oregon Cheesemaker Guild. "The event will give the public a chance to have an intimate conversation with the experts at an elegant dinner at the Ashland Springs prepared by their excellent culinary team led by Executive Chefs, David Georgeson & Kate Cyr" says Gremmels. "Then, on Friday afternoon, cheesemakers will collaborate to create the greatest cheese plate imaginable." The phenomenal result will greet guests at the evening's commencement dinner.

The Oregon Cheese Festival will be open to the public Saturday, March 19th from 10a.m. to 5 p.m. at Rogue Creamery, 311 North Front St, Central Point, OR. The festival would not be possible without the generous support of the City of Central Point, the Medford Visitors and Convention Bureau, the Dairy Farmers of Oregon, Oregon Department of Agriculture, the Oregon Economic & Community Development Department and the members of Oregon Cheese Guild.

For more information contact Rogue Creamery at 866-396-4704 or www.roguecreamery.com.

Forever Plaid

February 5 • 7:30pm

In this heavenly hit musical, the four members of an all-male singing group get a second chance to fulfill their dream and perform the concert they never got to in life. This quirky, funny and entertaining tribute to friendship, music and the power of following your dream is brought to you by Barter Theatre and has been delighting audiences for over 20 years. Singing in delicious four-part harmony, the boys will serenade you with some of the 1950s greatest hits such as *Three Coins in the Fountain*, *Sixteen Tons*, *Chain Gang*, *Heart and Soul* and *Love Is a Many Splendored Thing*.



THE SAN FRANCISCO OPERA Grand Opera HD Cinema Series

February 13 • 2pm

Donizetti's charming comedy is a celebration of innocence, so what setting could be better than a small Italian-American community in the Napa Valley, circa 1915? In this ingenious update, the naïve Nemorino believes that a love potion will win him Adina's heart. Blossoming from a shy Italian immigrant to a plucky entrepreneur, he captures both his sweetheart and the American dream over the course of this delightful *opera buffa*.



Sung in Italian with English subtitles • Running time: 2 hours and 22 minutes and one intermission
 Intermission includes a behind-the-scenes interview



March 5 • 7:30pm

The Aluminum Show is an ingenious performance combining movement, dance and visual theater with stunning special effects to create a sparkling, luminous alternative world where anything can happen. Through the use of state-of-the-art effects, creative mechanisms and acrobatic dance, inanimate objects come to life with energy, emotion and even personality, as silver metal tubes are turned into warm living creatures. (Also at the Craterian Theater on March 10th)





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Sunday, February 27 ■ Historic Ashland Armory

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